

Fanfare III

Score

1. INTRODUKTION

Daniel Riegler

MICHEL DONEDA

Flute Piccolo

Oboe

Clarinet in B \flat
Soprano Sax
Sopranino Sax

Bassoon

Trumpet in B \flat

Trombone

SPIELER 1
Marimba

SPIELER 2
Percussion

Timpani

Violin 1

Violin 2

Viola

Violoncello

Double Bass

Electronics

Spatialisation

TACET

$\text{♩} = 106$

Wenn nicht anders angegeben:
Arco, pizzicato, battuto, tremolo und verschiedene Strichstellen frei
und manchmal schnell wechselnd kombinieren.

f *mp* *mf* *p* *pp* *mp* *mf*

mp *mf* *p* *mf* *pp* *mp* *mf*

ff *mp* *mf* *mp* *p* *mp*

p *f* *mf* *mp* *p* *mp*

M. D.

Fl.
Pic.

Ob.

B♭ Cl.
Sop-nino

Bsn.

B♭ Tpt.

Tbn.

Mrb.

Perc.

Timp.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Elec.

Spat.

7

mf > *p*

f < *p*

pp < *f* >

mf < *p* <

pp *p*

mf > *mp*

p

mf > *mp*

p

Fanfare III

M. D.

Fl. Pic.

Ob.

B♭ Cl. Sop-nino

Bsn.

B♭ Tpt.

Tbn.

Mrb.

Perc.

Timp.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Elec.

Spat.

13

mf *mp* *mf > p* *f*

mf *mp* *mf* *f* *p*

mp *mf* *mp* *f* *mp* *pp* *f* *p*

mp *mf* *mp* *f* *mp* *pp* *ff*

M. D.

Fl. Pic.

Ob.

B♭ Cl. Sop. Sop-nino

Bsn.

B♭ Tpt.

Tbn.

Mrb.

Perc.

Timp.

Vln. 1

Vln. 2

Vla.

Vlc.

D.B.

Elec.

Spat.

18

mf *mp* *pp* < *mp* *p* *f*

f > *mf* *mp* *mf* *f*

mf > *mp* *p* *mf*

f *mf* *mf* *mf* *mf*

M. D.

Fl.
Pic.

Ob.

B♭ Cl.
Sop.
Sop-nino

Bsn.

B♭ Tpt.

Tbn.

Mrb.

Perc.

Timp.

Vln. 1

Vln. 2

Vla.

Vlc.

D.B.

Elec.

Spat.

M. D.

Fl.
Pic.

Ob.

B♭ Cl.
Sop.
Sop-nino

Bsn.

B♭ Tpt.

Tbn.

Mrb.

Perc.

Timp.

Vln. 1

Vln. 2

Vla.

Vlc.

D.B.

Elec.

Spat.

31 B

M. D.

Fl. Pic.

Ob.

B♭ Cl. Sop. Sop-nino

Bsn.

B♭ Tpt.

Tbn.

Mrb.

Perc.

Timp.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Elec.

Spat.

mf

mp

p

pp

ff

f

pizz.

mf

p

G.C.

31 B

M. D.

Fl. Pic. *Piccolo* *mp*

Ob. *pp*

B♭ Cl. Sop-nino

Bsn.

B♭ Tpt. *pp* *Wah-Wah* *simile*

Tbn. *p* *Straight*

Mrb.

Perc. *mf*

Timp.

Vln. 1 *mp*

Vln. 2 *mf*

Vla. *p*

Vlc. *arco* *mp*

D.B. *mp*

Elec.

Spat.

M. D.

Pic. *mf* *f* *mf* *f*

Ob. *f*

B♭ Cl. Sop-nino *mp* *mf*

Bsn. *ff* *mf* *p* *mf*

B♭ Tpt. *mf* *mp* *f* *f* *ff*

Tbn. *f* *f* *mf*

Mrb. *mp*

Perc. *f*

Timp.

Vln. 1 *mf* *f* *f* *ff*

Vln. 2

Vla. *mf* *f* *ff*

Vlc. *f* *mp* *f* *mf* *mf*

D.B. *mf* *ff* *p* *mf*

Elec.

Spat.

M. D.

Pic.

Ob.

B♭ Cl.
Sop-nino

Bsn.

B♭ Tpt.

Tbn.

Mrb.

Perc.

Timp.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Elec.

Spat.

46

mp *ff*

mp *p*

mp *mf*

p *p* *Wah-Wah*

mp *mp*

mp

f *ff*

f *p* *f*

mf *p*

mp *pp* *pp* *pp*

M. D.

Fl. Pic. Flote *mf*

Ob. *ff* *mp* *ff* *mp*

B♭ Cl. Sop-nino *ff* *mp* *ff* *mp*

Bsn. *p* *f* *p* *mf* *f* *p* *mf*

B♭ Tpt. *mp* *f* *ff*

Tbn. *mp* *f*

Mrb. Glockenspiel *f*

Perc. *mf*

Timp. *mf*

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *f* *p* *mf* *f* *p* *mf*

Vcl. *f* *p* *mf* *f* *p* *mf*

D.B. *mf* *pp* *mf*

Elec.

Spat.

M. D.

Fl. Pic. *mf* *f* Piccolo

Ob. *ff* *mp* *ff* *f*

B♭ Cl. Sop-nino *ff* *mp* *ff* *f*

Bsn. *f* *p* *mf*

B♭ Tpt.

Tbn.

Mrb. *p* *f* *mp* *mf*

Perc.

Timp. *p*

Vln. 1 *mf* *mp* *pizz.*

Vln. 2 *mf* *mp* *pizz.*

Vla. *f* *mp* *pizz.*

Vlc. *f* *mp* *arco*

D.B. *pp* *mf* *f* *pizz.*

Elec.

Spat.

57

M. D.

Pic.

Ob.

B♭ Cl.
Sop-nino

Bsn.

B♭ Tpt.
Offen

Tbn.
Offen

Mrb.

Perc.

Timp.

Vln. 1

Vln. 2

Vla.

Vlc.

D.B.

Elec.

Spat.

M. D.

Fl. Pic.

Ob.

B♭ Cl. Sop-nino

Bsn.

B♭ Tpt.

Tbn.

Mrb.

Perc.

61
Timp.

Vln. 1

Vln. 2

Vla.

Vlc.

61
D.B.

Elec.

Spat.

61

62

flautando

f

6 pizz.

arco flautando

mp

f

5 pizz.

arco flautando

mp < mf

6

pizz.

arco flautando

7

61

62

61

62

M. D.

Fl. Pic.

Ob.

B♭ Cl. Sop-nino

Bsn.

B♭ Tpt.

Tbn.

Mrb.

Perc.

Timp.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Elec.

Spat.

71

mp

f

pizz

arco

mp < mf

mp < mf

D

M. D.

Fl. Pic. *ff* *mp* *f* *f* *mp* *ff* *f* *mp* *ff* *f* *mp* *ff*

Ob. *ff* *f* *ff* *mp*

B \flat Cl. Sop-nino *ff* *f* *f* *mp* *ff* *f* *mp* *ff*

Bsn. *ff* *mf* *mf* *mp* *mf* *p*

B \flat Tpt. *mp*

Tbn. *mf* *mp* *mf* *p*

D Glockenspiel *ff* *f*

Mrb.

Perc. SN *ff* *mp* *f* *mf*

75 Timp.

Vln. 1 arco *fff* *f p* *f* *mp* *f* *mp*

Vln. 2 arco *fff* *f p* *f* *mp* *f* *mp*

Vla. *mp* *f* *f* *mp* *ff*

Vlc. *fff* *mf* *f* *mf* *fff* *mp* *ff*

75 D.B. *ff* *mf* *mf* *mf*

D

Elec.

Spat.

15:24J

Multiphonic

20:24J

16:6J

M. D.
Fl. Pic.
Ob.
B♭ Cl. Sop.
Sop-nino
Bsn.
B♭ Tpt.
Tbn.
Mrb.
Perc.
Timp.
Vln. 1
Vln. 2
Vla.
Vlc.
D.B.
Elec.
Spat.

78

7:12 21:24 21:24

mp

7:12 7:12 7:12

mp

78 19:24 21:24 21:24

Offen 4:6

p ff

p ff

mp

19:24 21:24 21:24

Marimba

mf mp < ff

mf mp < ff

78 19:24 21:24

mp p

78

23:24 20:24 23:24 20:24

mf

78

f

f

pizz. 3 mp pizz. 3 mp

78

7 3 6

f

M. D.

Fl. Pic.

Ob.

B♭ Cl. Sop. Sop-nino

Bsn.

B♭ Tpt.

Tbn.

Mrb.

Perc.

Timp.

Vln. 1

Vln. 2

Vla.

Vlc.

D.B.

Elec.

Spat.

81

f *ff* *mp* *f* *mp* *f* *mp* *f*

mf *p* *mp* *f* *mp* *ff* *p* *ff*

p *f* *p* *f* *p* *f* *p* *ff*

f *mp* *ff* *ff*

f *mp* *ff* *ff*

f *p* *f* *p* *f* *mp* *ff*

arco

M. D.

Fl. Pic. *mp*

Ob. *mp* *f* *mp*

B♭ Cl. Sop-nino *mp*

Bsn. *ff* *mp* *ff* *mp* *ff*

B♭ Tpt. *mp*

Tbn. *ff*

Mrb. *mp* *ff* *mf* *f* *mf* *f*

Perc.

Timp.

Vln. 1 *mp* *ff* *mf* *f* *mp* *ff* *mf* *f*

Vln. 2 *ff* *ff*

Vla.

Vlc. *f* *ff* *f* *ff*

D.B. *ff* *ff* *mp* *ff*

Elec.

Spat.

88

M. D.

Fl. Pic. *Piccolo*

Ob.

B♭ Cl. Sop-nino

Bsn.

B♭ Tpt.

Tbn.

Mrb.

Perc.

Timp.

Vln. 1 *pizz.*

Vln. 2

Vla.

Vcl.

D.B.

Elec.

Spat.

f *5* *3* *5* *mp*

f *5*

mf *mp* *f* *mp* *f* *mp*

mp *mf* *>p*

p *f* *mp* *f* *mp*

mf

ff *f* *mp* *f* *mp* *mp*

f *mp* *mf* *mp*

arco *arco* *mp*

mf *f* *mp* *f* *mp*

mf

f *mp*

mp *mf* *mp*

mp *mf* *5*

M. D.

Pic. *p* *f* *p* *f* *mp* *mp*

Ob. *f* *p* *f* *mp* *mp*

B♭ Cl. Sop-nino *f* *mp* *mp*

Bsn. *p* *mp*

B♭ Tpt. *mp* *mf* *f* *p* *mp* *f*

Tbn. *mp* *mf* *mp*

Mrb. *ff* *f* *p*

Perc.

Timp.

Vln. 1 *f* *mp*

Vln. 2 *mf* *ff* *ff* *f*

Vla. *f* *mp* *f*

Vcl. *pizz.* *arco* *fp* *mp*

D.B. *mp*

Elec.

Spat.

M. D.

Pic.

Ob.

B♭ Cl.
Sop-nino

Bsn.

B♭ Tpt.

Tbn.

Mrb.

Perc.

Timp.

Vln. 1

Vln. 2

Vla.

Vlc.

D.B.

Elec.

Spat.

Rehearsal marks: E, F

Section marker: 96

Instrument: Marimba

Dynamic markings: *mp*, *mf*, *f*, *p*, *mf*, *f*, *mp*, *f* > *p*

Performance instructions: *pizz.*, *arco*

(ANFANG VON SINUSOIDAL)
Sinustonähnliches Artefakt.

M. D.

Pic. *mf* *mp* *f* *mf* *mp* *ff* *f*

Ob. *mf* *mp* *mf* *f*

B♭ Cl. Sop. Sop-nino *mf* *mp* *f* *mf* *ff* *f*

Bsn. *mp* *p* *f* *mp*

B♭ Tpt.

Tbn. *mp* *p* *mp*

Mrb.

Perc.

Timp.

Vln. 1 *f*

Vln. 2 *pizz.* *arco* *mf* *ff* *p* *mp* *f* *mp* *ff* *mp*

Vla.

Vlc. *mp*

D.B. *pizz.* *arco* *mp*

Elec.

Spat.

Fanfare III

2. SINUSOIDAL

Daniel Riegler

Score

0.00
Sinustonähnliches Artefakt.

M. DONEDA

0.00

Flute Piccolo

Oboe

Sopranino Sax

Bassoon

0.00

Trumpet in B \flat

Trombone

0.00

SPIELER 1 Percussion

SPIELER 2 Timpani

0.00

Violin 1

Violin 2

Viola

Violoncello

Double Bass

0.00

Elektronik

Den Ton vom Saxophon aufnehmen und in einem runden Loop und möglichst ohne Unterbrechung abspielen

Spatialisation

Die Differenztöne, die sich aus den Reibungen der im Ensemble gespielten Töne ergeben, sollen durch Öffnen der tiefen Frequenzbänder des Filters deutlich hörbar gemacht werden. Eine raue Ästhetik des Klangs wie Krachen, "Rumpeln" und Wummern ist beabsichtigt.

2

Fanfare III

M. D.

1.00

ff

Fl.
Pic.

1.00

Ob.

Sop-nino

Bsn.

B♭ Tpt.

1.00

ff

Tbn.

Perc.

1.00

ff

Timp.

1.00

ff

Vln. 1

1.00

ff

Simuston oder simustonähnliches Artefakt
(Flageolett, Hinter dem Steg...)

Vln. 2

Vla.

Vcl.

D.B.

1.00

ff

Elek.

Spat.

Fanfare III

M. D. 2.00

FL. Pic. 2.00

Ob. 2.00

Sop-nino 2.00

Bsn. 2.00

B♭ Tpt. 2.00

Tbn. 2.00

Perc. 2.00

Timp. 2.00

Vln. 1 2.00

Vln. 2

Vla. 2.00

Vlc. 2.00

D.B. 2.00

Elek. 2.00

Spat. 2.00

21 8

Simuston oder sinustonähnliches Artefakt
(Flageolett, Hinter dem Steg...)

Simuston oder sinustonähnliches Artefakt
(Flageolett, Hinter dem Steg...)

Detailed description: This is a page from a musical score titled 'Fanfare III', page number 3. The score is organized into a vertical system with multiple staves for various instruments: M. D., Fl. Pic., Ob., Sop-nino, Bsn., B♭ Tpt., Tbn., Perc., Timp., Vln. 1, Vln. 2, Vla., Vlc., D.B., Elek., and Spat. The tempo or dynamics are marked as '2.00' throughout. Rehearsal marks '21' and '21 8' are placed at the beginning of the Vln. 1 and Vln. 2 staves respectively. The Vln. 2 and Vla. parts have specific performance instructions: 'Simuston oder sinustonähnliches Artefakt (Flageolett, Hinter dem Steg...)'.

Fanfare III

M. D. 3.00 *ff*

Fl. Pic. 3.00 *ff*
Sinuston oder sinustonähnliches Artefakt
(Whistle tone, Flageolett...)

Ob. 3.00 *ff*
Sinuston oder sinustonähnliches Artefakt
(Flageolett, "Zahnansatz"...)

Sop-nino *ff*
Brutal

Bsn.

B♭ Tpt. 3.00

Tbn.

Perc. 3.00

Timp. 3.00

Vln. 1 3.00 *ff*

Vln. 2 3.00 *ff*

Vla. 3.00 *ff*

Vcl.

D.B. 3.00

Elek. 3.00 *ff*

Spat. 3.00 *ff*

4.00 Possibly in dialog with soprano.

M. D.

Fl. Pic. $\text{♩} = 80 - 92$ Die Module A - D werden in freier Abfolge immer wieder gespielt. Sowohl Tempo und Dynamik, als auch Tonhöhe und Dichte der Einsätze sinken.

Ob. $\text{♩} = 80 - 92$ Die Module A - D werden in freier Abfolge immer wieder gespielt. Sowohl Tempo und Dynamik, als auch Tonhöhe und Dichte der Einsätze sinken.

Sop-nino

Bsn. $\text{♩} = \text{so schnell wie möglich}$

B. Tpt. $\text{♩} = 80 - 92$ Die Module A - C werden in freier Abfolge immer wieder gespielt.

Tbn. $\text{♩} = 80 - 92$

Perc. 4.00 $\text{♩} = 80 - 92$

Timp. $\text{♩} = 80 - 92$

Vln. 1 $\text{♩} = 80 - 92$ Die Module A - C werden in freier Abfolge immer wieder gespielt. Sowohl Tempo und Dynamik, als auch Tonhöhe und Dichte der Einsätze sinken.

Vln. 2 $\text{♩} = 80 - 92$ Die Module A - C werden in freier Abfolge immer wieder gespielt. Sowohl Tempo und Dynamik, als auch Tonhöhe und Dichte der Einsätze sinken.

Vla. $\text{♩} = 80 - 92$ Die Module A - C werden in freier Abfolge immer wieder gespielt. Sowohl Tempo und Dynamik, als auch Tonhöhe und Dichte der Einsätze sinken.

Vic.

D.B. $\text{♩} = 80 - 92$ pizz.

Elek.

Spat.

M.D. 5.00

Fl. Pic. 5.00

Ob. 5.00

Sop-nino 5.00

Bsn. On Cue (Beginn von 3.Black) *mf*

B♭-Tpt. 5.00

Tbn. On Cue (Beginn von 3.Black) *f* Offen

Perc. 5.00 On Cue (Beginn von 3.Black) *f*

Timp. 5.00 On Cue (Beginn von 3.Black) *f*

Vln. 1 5.00

Vln. 2 5.00

Vla. 5.00

Vcl. On Cue (Beginn von 3.Black) *f* arco

D.B. 5.00 On Cue (Beginn von 3.Black) *mf* pizz

Elek. 5.00

Spat. 5.00

Fanfare III

M. D. 6.00

Fl. Pic. 6.00

Ob.

Sop-nino 6.00

Bsn.

B♭-Tpt. 6.00

Tbn.

Perc. 6.00

Timp. 6.00

Vln. 1 6.00

Vln. 2

Vla. 6.00

Vlc.

D.B. 6.00

Elek. 6.00

Spat. 6.00

Fanfare III

3. BLACK

Daniel Riegler

Score

M. DONEDA

Flute

Oboe

Soprano Sax

Bassoon

Trumpet in B \flat

Trombone

SPIELER 1
Percussion

SPIELER 2
Timpani

Violin 1

Violin 2

Viola

Violoncello

Double Bass

Elektronik

Spatialisation

A OPEN RPT.

mf

f

fff

f

arco

f

pizz.

mf

A OPEN RPT.

TACET

Optional

M. D.

Fl.

Ob.

Sop.

Bsn.

B♭ Tpt.

Tbn.

Perc.

Timp.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Elek.

Spat.

B C

15

6

6

M. D. *ff* D

Fl.

Ob.

Sop.

Bsn. *ff* *15* D

B♭ Tpt.

Tbn. D

Perc. *ff*

Timp. *ff* D

Vln. 1

Vln. 2

Vla.

Vcl. *ff*

D.B. *ff* D

Elek. *ff*

Spat. *ff*

Musical score for Fanfare III, page 4. The score includes parts for M.D., Fl., Ob., Sop., Bsn., B♭ Tpt., Tbn., Perc., Timp., Vln. 1, Vln. 2, Vla., Vcl., D.B., Elek., and Spat. The score shows measures 17 through 22, with dynamic markings like *mf* and *f*, and chord symbols E and F.

17

M. D.

Fl.

Ob.

Sop.

Bsn.

B♭ Tpt.

Tbn.

Perc.

Timp.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Elek.

Spat.

E

F

mf

f

Fanfare III

M. D. 23

Fl.

Ob.

Sop.

Bsn. G

B♭ Tpt.

Tbn. G

Perc. 23

Timp. 23 G

Vln. 1

Vln. 2

Vla.

Vlc. mf

D.B. 23 mf G

Elek. 23

Spat.

Detailed description: This page of a musical score for 'Fanfare III' contains measures 23 through 28. The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are M. D. (Mellophone), Fl. (Flute), Ob. (Oboe), Sop. (Soprano Saxophone), Bsn. (Baritone Saxophone), B♭ Tpt. (Bass Trombone), Tbn. (Tenor Trombone), Perc. (Percussion), Timp. (Timpani), Vln. 1 and 2 (Violins), Vla. (Viola), Vlc. (Violoncello), D.B. (Double Bass), Elek. (Electric Bass), and Spat. (Spatula). The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics include *mf* (mezzo-forte). A chord symbol 'G' is indicated in several measures, specifically above the Bsn., Tbn., Timp., and D.B. staves. The M. D. part consists of rhythmic slashes. The Vln. 1 and 2 parts are mostly rests. The Vlc. part has a melodic line starting in measure 23. The D.B. part has a melodic line starting in measure 23. The Perc. part has a rhythmic pattern of eighth notes. The Timp. part has a rhythmic pattern of eighth notes. The Elek. and Spat. parts are mostly rests.

M. D. H I

Fl. H I

Ob.

Sop.

Bsn. H I *mf*

B♭ Tpt.

Tbn. H I

Perc. H I

Timp. H I

Vln. 1

Vln. 2

Vla.

Vlc. H I

D.B. H I

Elek. H I

Spat. H I

35

M. D.

Fl.

Ob.

Sop.

Bsn.

B^b Tpt.

Tbn.

Perc.

Timp.

Vln. 1

Vln. 2

Vla.

Vlc.

D.B.

Elek.

Spat.

J

f

M. D.

Fl.

Ob.

Sop.

Bsn.

B \flat Tpt.

Tbn.

Perc.

Timp.

Vln. 1

Vln. 2

Vla.

Vlc.

D.B.

Elek.

Spat.

41

K

L

mp

mp

Musical score for Fanfare III, page 9. The score is arranged in a grand staff format with 15 staves. The instruments are: M. D., Fl., Ob., Sop., Bsn., B♭ Tpt., Tbn., Perc., Timp., Vln. 1, Vln. 2, Vla., Vlc., D.B., Elek., and Spat. The score begins at measure 47. A marking 'M' is placed above the 4th measure of the Bsn. staff. The Bsn. part features a rhythmic pattern of eighth notes. The Vlc. and D.B. parts have a similar rhythmic pattern. The Perc. and Timp. parts have a pattern of quarter notes. The other instruments are mostly silent or have simple accompaniment. The score is written in a key with one flat and a 2/4 time signature.

This page of the musical score for 'Fanfare III' contains measures 53 through 57. The score is arranged in a standard orchestral format with multiple staves. The instruments and their parts are as follows:

- M. D. (Mellophone):** Measures 53-57 are marked with diagonal slashes, indicating a drum roll.
- Fl. (Flute):** Measures 53-57 are marked with a horizontal line, indicating the instrument is silent.
- Ob. (Oboe):** Measures 53-57 are marked with a horizontal line, indicating the instrument is silent.
- Sop. (Soprano):** Measures 53-57 are marked with a horizontal line, indicating the instrument is silent.
- Bsn. (Bassoon):** Measures 53-57 feature a rhythmic pattern of eighth notes, starting on a low note and moving upwards.
- B \flat Tpt. (Bass Trombone):** Measures 53-57 are marked with a horizontal line, indicating the instrument is silent.
- Tbn. (Tuba):** Measures 53-57 feature a rhythmic pattern of eighth notes, starting on a low note and moving upwards.
- Perc. (Percussion):** Measures 53-57 feature a rhythmic pattern of eighth notes, starting on a low note and moving upwards.
- Timp. (Timpani):** Measures 53-57 feature a rhythmic pattern of eighth notes, starting on a low note and moving upwards.
- Vln. 1 (Violin I):** Measures 53-57 are marked with a horizontal line, indicating the instrument is silent.
- Vln. 2 (Violin II):** Measures 53-57 are marked with a horizontal line, indicating the instrument is silent.
- Vla. (Viola):** Measures 53-57 are marked with a horizontal line, indicating the instrument is silent.
- Vcl. (Violoncello):** Measures 53-57 feature a rhythmic pattern of eighth notes, starting on a low note and moving upwards.
- D.B. (Double Bass):** Measures 53-57 feature a rhythmic pattern of eighth notes, starting on a low note and moving upwards.
- Elek. (Electricity):** Measures 53-57 are marked with a horizontal line, indicating the instrument is silent.
- Spat. (Spatula):** Measures 53-57 are marked with a horizontal line, indicating the instrument is silent.

There are five 'N' markings in boxes, one at the beginning of each measure (53, 54, 55, 56, 57).

M. D.

Fl.

Ob.

Sop.

Bsn.

B♭ Tpt.

Tbn.

Perc.

Timp.

Vln. 1

Vln. 2

Vla.

Vlc.

D.B.

Elek.

Spat.

o

p

58

58

o

p

o

p

o

p

M. D.

Fl.

Ob.

Sop.

Bsn.

B. Tpt.

Tbn.

Perc.

Timp.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Elek.

Spat.

68

R

Offen

Luft

ppp

p

p

Trompete

M. D.

Fl.

Ob.

Sop.

Bsn.

B♭ Tpt.

Tbn.

Perc.

Timp.

Vln. 1

Vln. 2

Vla.

Vlc.

D.B.

Elek.

Spat.

73

S

pp

pp

p

mp

15^{ma}

Vln 2

M. D.

Flöte *Luft*
p

B \flat Tpt. *p*

Tbn. *p*

Perc.

Timp.

Vln. 1

Vln. 2 (15^{ma})

Vla.

Vlc. *p*

D.B. *p*

Elek.

Spat. Flöte

81 U

M. D.

Fl.

Ob.

Sop.

Bsn.

81 U

B \flat Tpt.

Tbn.

81 U

Perc.

81 U

Timp.

81 U *15^{ma}*

Vln. 1

pp

(15^{ma})

Vln. 2

Vla.

Vlc.

81 U

D.B.

81 U

Elek.

Spat.

Vln 1

Detailed description of the musical score: This page contains the musical score for 'Fanfare III', page 16. The score is for a large ensemble and includes parts for M. D., Flute, Oboe, Soprano Saxophone, Bassoon, B \flat Trumpet, Trombone, Percussion, Timpani, Violin 1, Violin 2, Viola, Violoncello, Double Bass, Electronic, and Spatial. The music begins at measure 81, which is marked with a 'U' in a box. The woodwind and string sections play melodic lines with triplets. The flute part has a 'Luft' marking and a 'p' dynamic. The bassoon part has a 'p' dynamic. The violin parts have a 'pp' dynamic and a '15^{ma}' marking. The percussion and timpani parts have a 'U' marking. The electronic and spatial parts are silent. The score is written in 4/4 time and features a variety of musical notations, including slurs, ties, and dynamic markings.

85

M. D.

Fl.

Ob.

Sop.

Bsn.

B. Tpt.

Tbn.

Perc.

Timp.

Vln. 1

Vln. 2

Vla.

Vlc.

D.B.

Elek.

Spat.

V

V

V

V

V

V

V

V

15^{ma}

15^{ma}

15^{ma}

15^{ma}

sul A. (31)

pp

mf

mf

mp

15^{ma}

p

Vla

M. D.

Fl. *mf*

Ob.

Sop.

Bsn. *pp*

B. Tpt. *mf* *f*

Tbn. *pp*

Perc. *mp*

Timp. ⁹⁰

Vln. 1 *mp* (15^{ma}) *pp* 15^{ma}

Vln. 2 *p* (15^{ma}) 15^{ma}

Vla. *p* (31) *pppp* (31)

Vlc.

D.B. ⁹⁰ *p*

Elek.

Spat.

W X

Musical score for Fanfare III, page 19. The score includes staves for M.D., Fl., Ob., Sop., Bsn., B♭ Tpt., Tbn., Perc., Timp., Vln. 1, Vln. 2, Vla., Vlc., D.B., Elek., and Spat. The score is marked with a 95 measure indicator at the beginning of each staff. Dynamics include *pppp* and *f*. Performance instructions include *15^{ma}* and *(31)*. The score is written in 2/4 time and features a variety of musical notations including slurs, accents, and dynamic markings.

M. D. 97 **Y** OPEN RPT.

Fl. *f* **Y** OPEN RPT.

Ob. *f*

Sop. *Lufi* *f*

Bsn. *Lufi* *f*

B. Tpt. 97 **Y** OPEN RPT. 1ST X ONLY

Tbn. *Lufi*

Perc. 97 *pppp* **Y** OPEN RPT.

Timp. 97 *pppp*

Vln. 1 97 *15^{ma}* **Y** OPEN RPT. *pppp*

Vln. 2 *(15^{ma})* *15^{ma}* *pppp*

Vla. *15^{ma}* *(31) b²* *15^{ma}* *(31) b²* *pppp*

Vlc. *pppp*

D.B. 97 *1ST. X ONLY* *pppp*

Elek. 97 **Y** OPEN RPT.

Spat. 97 **Y** OPEN RPT.

Fanfare III

4. KONDENSAT

MICHEL DONEDA

Flute *f* *mf* *f* *mf*

Oboe *fff* *f* *mf* *mf*

Sopran Sax *f* *ff*

Bassoon *f*

Trumpet in B \flat *f* *mf* *f* *mf*

Trombone *mf* *f* *mf*

SPIELER 1 Marimba **TACET**

SPIELER 2 Percussion Groove. Entweder mit Toms, Metall oder Woodblocks. Strikt wechseln und bei einer Instrumentengruppe bleiben.

Timpani Kontrabass: *f*

Violin 1 *f* *mf* *f* *mf*

Violin 2 *f* *mf*

Viola *f* *mf*

Violoncello *f*

Double Bass *pizz.* Groove *f*

Elektronik **TACET**

Spatialisation

M. D.

Fl.

Ob.

Sop.

Bsn.

B. Tpt.

Tbn.

Mrb.

Perc.

Timp.

Vln. 1

Vln. 2

Vla.

Vlc.

D.B.

Elek.

Spat.

6

ff *p* *f* *mp* *f* *p*

f *mp* *mf* *f*

f *mp*

M. D.

Fl.

Ob.

Sop.

Bsn.

B♭ Tpt.

Tbn.

Mrb.

Perc.

Timp.

Vln. 1

Vln. 2

Vla.

Vlc.

D.B.

Elek.

Spat.

ff

mf

f

ff

f

mp

ff

p

f

mf

f

mp

ff

Band:

f

ff

f

ff

ff

M. D.

Fl. *p* *ff* *f*

Ob. *p* *ff* *f* *p*

Sop. *pp* *ff* *p* *ff*

Bsn. *ff* *p* *f* *mp*

B. Tpt. *pp* *ff* *f* *mp*

Tbn. *ff* *p* *f* *mp*

Mrb.

Perc. *ff* *p* *f* *mp*

Timp.

Vln. 1 *p* *ff* *f* *p*

Vln. 2 *p* *f* *p*

Vla. *p* *f* *mp*

Vlc. *ff* *p* *f* *mp*

D.B.

Elek.

Spat.

Musical score for Fanfare III, page 5, measures 20-23. The score includes parts for M.D., Fl., Ob., Sop., Bsn., B. Tpt., Tbn., Mrb., Perc., Timp., Vln. 1, Vln. 2, Vla., Vlc., D.B., Elek., and Spat. The music features various dynamics such as *pp*, *f*, *ff*, *mf*, and *mp*, along with triplets and accents.

M. D.

Fl. *pp* *mf* *ff*

Ob. *pp* *mf* *mf* *ff*

Sop. *p* *mp* *ff*

Bsn. *f*

B. Tpt. *mp* *ff*

Tbn.

Mrb.

Perc.

Timp. *mp*

Vln. 1 *pp* *mf* *ff*

Vln. 2 *pp* *mf* *mf* *ff*

Vla. *pp* *fff*

Vlc. *f*

D.B. *mp*

Elek.

Spat.

OPEN RPT.
Players may be cued in individually.

M. D.
Fl.
Ob.
Sop.
Bsn.

29
OPEN RPT.
Players may be cued in individually.

f *fff* *f* *ff* *ff*

OPEN RPT.
Players may be cued in individually.

B. Tpt.
Tbn.

29
OPEN RPT.
Players may be cued in individually.

mf *f* *ff* *ff*

OPEN RPT.
Players may be cued in individually.

Mrb.

OPEN RPT.
Players may be cued in individually.

Perc.
Timp.

29
Solo
OPEN RPT.
Players may be cued in individually.

f *f* *ff*

OPEN RPT.
Players may be cued in individually.

Vln. 1
Vln. 2
Vla.
Vlc.

29
OPEN RPT.
Players may be cued in individually.

f *fff* *f* *ff* *ff*

OPEN RPT.
Players may be cued in individually.

D.B.
Elek.
Spat.

M. D.

Fl. *mp*

Ob. *ff p*

Sop. *p ff p*

Bsn. *mp*

B. Tpt. *p ff pp*

Tbn. *p f pp*

Mrb.

Perc.

Timp. *mp*

Vln. 1 *mp ff p*

Vln. 2 *mp*

Vla. *f fff f*

Vlc. *mp fff mp*

D.B. *mp*

Elek.

Spat.

Fanfare III

5. SPEKTRAL

Daniel Riegler

Score

A "MULTIPHONIC NR. 7"
Sehr langsames unabhängiges Tempo

M. DONEDA

Flöte

Oboe

Klarinette

Fagott

Trompete

Posaune

SPIELER 1
Vibraphon
Triangel

Timpani

SPIELER 2
Percussion

Violine 1

Violine 2

Viola

Violoncello

Kontrabass

Elektronik

Spatialisation

B "MULTIPHONIC NR. 6"

TRANSITION 1
Immer dirigiert.

M.D.

TRANSITION 1
Immer dirigiert.

Fl.

Ob.

Klar.

Fg.

TRANSITION 1
Immer dirigiert.
Straight

Tp.

Pos.

TRANSITION 1
Immer dirigiert.

Vib.
Tg.

Timp.

Perc.

TRANSITION 1
Immer dirigiert.

Vln. 1

Vln. 2

Vla.

Vcl.

Kb.

TRANSITION 1
Immer dirigiert.

Elek.

Spat.

Immer gemeinsam mit Oboe.

Immer gemeinsam mit Flöte.

pp

pp

pp

p

f

mf

Straight

pppp

mf

sul pont. estr.

pppp

TRANSITION 2 **C** "MULTIPHONIC NR. 1 + 8"

M.D. *[Mute]*

Fl. **TRANSITION 2** **C** "MULTIPHONIC NR. 1 + 8"
pp

Ob. *pp*

Klar. *p* **TRANSITION 2** **C** "MULTIPHONIC NR. 1 + 8"
mf 3 Unabhängiges Tempo ♩ = ca. 126
Vibraphon, Trompete und Klarinette immer gemeinsam.

Fg. *f*

TRANSITION 2 **C** "MULTIPHONIC NR. 1 + 8"
pppp *Offen* 3 Unabhängiges Tempo ♩ = ca. 126
Vibraphon, Trompete und Klarinette immer gemeinsam.

Tp. *Silent Mute*

Pos. *pppp*

Vib. **TRANSITION 2** **C** "MULTIPHONIC NR. 1 + 8"
f Unabhängiges Tempo ♩ = ca. 126
Vibraphon, Trompete und Klarinette immer gemeinsam.

Tg.

Timp.

Perc.

TRANSITION 2 **C** "MULTIPHONIC NR. 1 + 8"

Vln. 1 *pp*

Vln. 2 *Lauter als Vln. 1 zuvor.*
ppp

Vla. *Dämpfer*
mf

Vcl. *sempre s. p. e.*
ppp

Kb.

TRANSITION 2 **C** "MULTIPHONIC NR. 1 + 8"

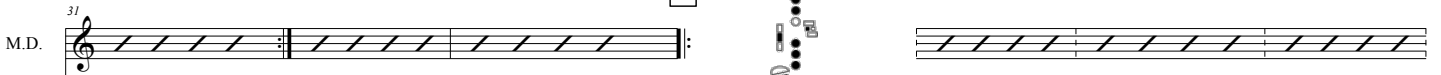
Elek.

Spat.

Musical score for Fanfare III, page 4. The score includes staves for M.D., Fl., Ob., Klar., Fg., Tp., Pos., Vib. Tg., Timp., Perc., Vln. 1, Vln. 2, Vla., Vcl., Kb., Elek., and Spat. The music features various dynamics such as *pp*, *f*, *mf*, and *pppp*, and includes a 3-measure triplet in the Clarinet and Trumpet parts.

TRANSITION 3

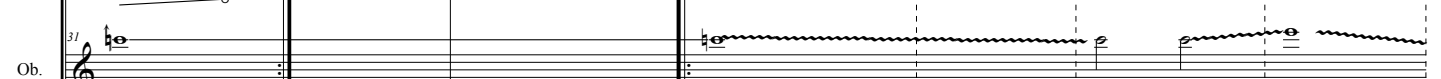
D "MULTIPHONIC NR. 4"

M.D. 

TRANSITION 3

D "MULTIPHONIC NR. 4"

Fl. 

Ob. 

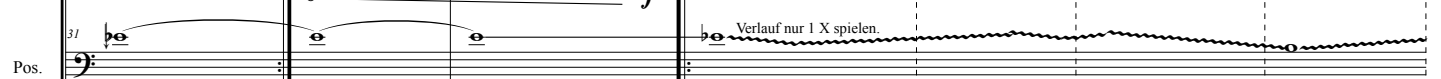
Klar. 

Fg. 

TRANSITION 3

D "MULTIPHONIC NR. 4"

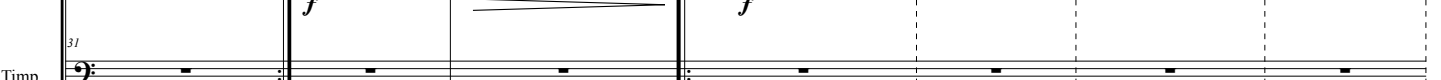
Tp. 

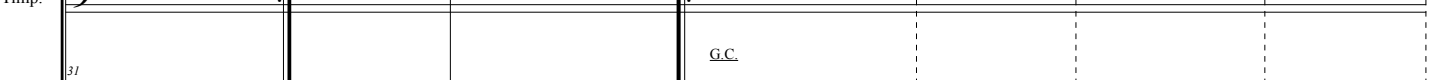
Pos. 

TRANSITION 3

D "MULTIPHONIC NR. 4"

Vib. 

Tg. 

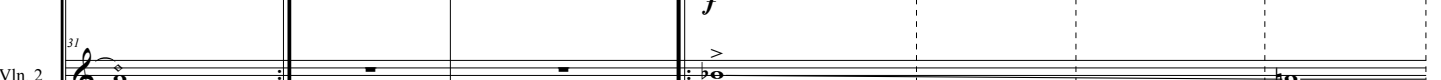
Timp. 

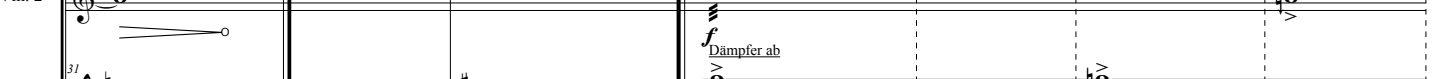
Perc. 

TRANSITION 3

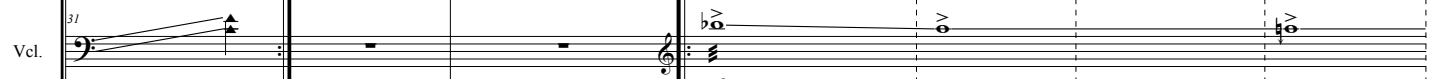
D "MULTIPHONIC NR. 4"

Vln. 1 

Vln. 2 

Vla. 

Vcl. 

Kb. 

TRANSITION 3

D "MULTIPHONIC NR. 4"

Elek. 

Spat. 

TRANSITION 4

Musical score for Fanfare III, page 6, showing Transition 4. The score is divided into two systems. The first system includes M.D., Fl., Ob., Klar., Fg., Tp., Pos., Vib., Tg., Timp., and Perc. The second system includes Vln. 1, Vln. 2, Vla., Vcl., Kb., Elek., and Spat. The score features various dynamics such as *mp*, *ff*, *fff*, and *ffpp*, along with performance instructions like "Offen" and "Non Trem.".

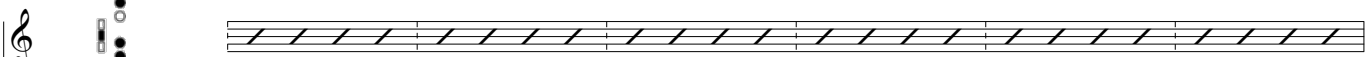
System 1:

- M.D.:** Mute drum, indicated by diagonal lines.
- Fl.:** Flute, starting with a rest and a dynamic of *ff*.
- Ob.:** Oboe, starting with a rest and a dynamic of *ff*.
- Klar.:** Clarinet, starting with a rest and a dynamic of *mp*, then *ff*.
- Fg.:** Bassoon, starting with a rest and a dynamic of *mp*, then *ff*.
- Tp.:** Trumpet, starting with a rest and a dynamic of *mp*, then *ff*.
- Pos.:** Trombone, starting with a rest and a dynamic of *mf*, then *ff*. Includes the instruction "Offen".
- Vib. Tg.:** Vibraphone/Tam-tam, starting with a rest and a dynamic of *fff*.
- Timp.:** Timpani, starting with a rest and a dynamic of *ffpp*.
- Perc.:** Percussion, starting with a rest.


System 2:


- Vln. 1:** Violin I, starting with a rest and a dynamic of *ff*, then *mp*.
- Vln. 2:** Violin II, starting with a rest and a dynamic of *ff*.
- Vla.:** Viola, starting with a rest and a dynamic of *mp*, then *ff*.
- Vcl.:** Violoncello, starting with a rest and a dynamic of *ff*, then *mf*. Includes the instruction "Non Trem."
- Kb.:** Kontrabaß, starting with a rest and a dynamic of *ffpp*.
- Elek.:** Elektrische Orgel, starting with a rest.
- Spat.:** Schlagzeug, starting with a rest.

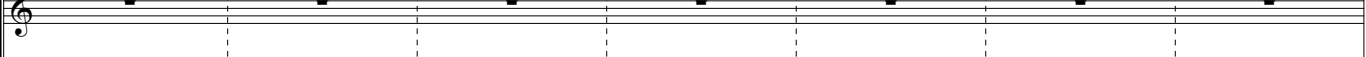
E "MULTIPHONIC NR. 9"


M.D. 

E "MULTIPHONIC NR. 9"

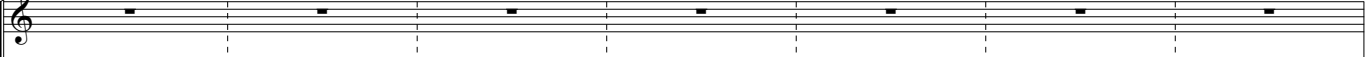
Fl. 

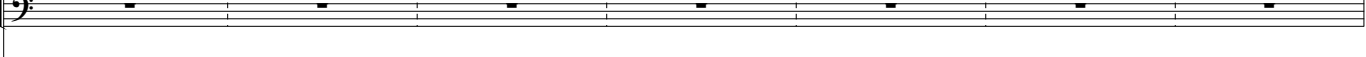
Ob. 

Klar. 


Fg. 


E "MULTIPHONIC NR. 9"

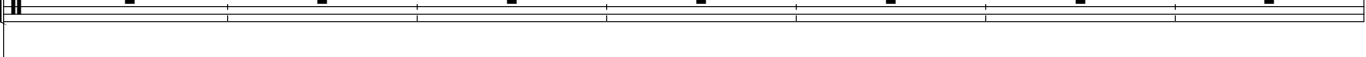
Tp. 


Pos. 

E "MULTIPHONIC NR. 9"


Vib. 


Tg. 

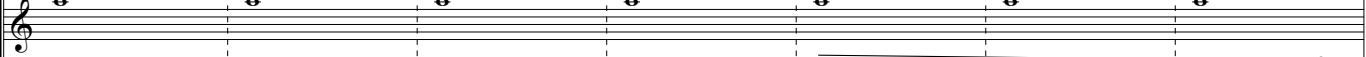
Timp. 


Perc. 

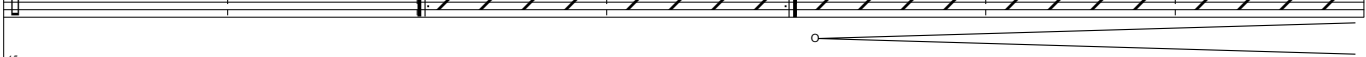
E "MULTIPHONIC NR. 9"

Vln. 1 


Vln. 2 


Vla. 

Vcl. 

Kb. 

E "MULTIPHONIC NR. 9"

Elek. 

Spat. 

ELEKTRONIK TRANSITION 5

M.D.

ELEKTRONIK TRANSITION 5

Fl.
Ob.
Klar.
Fg.

ELEKTRONIK TRANSITION 5

Tp.
Pos.

ELEKTRONIK TRANSITION 5

Vib.
Tg.
Timp.
Perc.

ELEKTRONIK TRANSITION 5

Vln. 1
Vln. 2
Vla.
Vcl.
Kb.

ELEKTRONIK TRANSITION 5

Elek.
Spat.

Sehr weites Vibrato.

F "MULTIPHONIC NR. 9 + 2" **G**

M.D.

F "MULTIPHONIC NR. 9 + 2" **G**

Fl. Nach VLN 2 und OB.

Ob. Nach VLC und POS. Mit VLN 2.

Klar. Nach KB.

Fg. Nach VLN 1, mit VCL.

F "MULTIPHONIC NR. 9 + 2" **G**

Tp. Nach VLN 1, mit VCL.

Pos. Unabhängiges Tempo ♩ = ca. 126 **G**

Vib. *ff*

Tg. *ff*

Timp.

Perc.

F "MULTIPHONIC NR. 9 + 2" **G**

Vln.1 Nach FG.

Vln. 2 Nach VLC und POS. Mit OB.

Vla. Noch weiteres Vibrato. Bis zu Quart.

Vcl. Nach VLN 1, mit POS.

Kb. Ca. 10. Sek nach Viola.

F "MULTIPHONIC NR. 9 + 2" **G**

Elek.

Spat.

ATTACCA
6. ELEKTRO

Musical score for Fanfare III, page 10. The score is arranged in a system of staves for various instruments. The instruments listed on the left are: M.D., Fl., Ob., Klar., Fg., Tp., Pos., Vib. Tg., Timp., Perc., Vln. 1, Vln. 2, Vla., Vcl., Kb., Elek., and Spat. The score includes dynamic markings such as *f* (forte) and *ATTACCA 6. ELEKTRO*. The notation includes notes, rests, and slurs. The page number 10 is in the top left, and the title Fanfare III is in the top center. The text ATTACCA 6. ELEKTRO appears in the top right and is repeated on the right side of several staves.

Fanfare III

6. ELEKTRO

Daniel Riegler

Score

END OF NR. 5

ca. 5 Minuten | **ca. 2 Minuten**

M. DONEDA | Leise Geräusche nahe am Mikro. | Leise Geräusche nahe am Mikro. | **ATTACCA 7. THE END** ♩ = 106

Flöte | Leise Geräusche nahe am Mikro. | Leise Geräusche nahe am Mikro. | **ATTACCA 7. THE END** ♩ = 106

Oboe | Leise Geräusche nahe am Mikro. | Leise Geräusche nahe am Mikro. | **ATTACCA 7. THE END** ♩ = 106

Klarinette | Leise Geräusche nahe am Mikro. | Leise Geräusche nahe am Mikro. | **ATTACCA 7. THE END** ♩ = 106

Fagott | Leise Geräusche nahe am Mikro. | Leise Geräusche nahe am Mikro. | **ATTACCA 7. THE END** ♩ = 106

Trompete | Leise Geräusche nahe am Mikro. | Leise Geräusche nahe am Mikro. | **ATTACCA 7. THE END** ♩ = 106

Posaune | Leise Geräusche nahe am Mikro. | Leise Geräusche nahe am Mikro. | **ATTACCA 7. THE END** ♩ = 106

SPIELER 1
Vibraphon
Triangel | Leise Geräusche nahe am Mikro. | Leise Geräusche nahe am Mikro. | **ATTACCA 7. THE END** ♩ = 106

Timpani | Leise Geräusche nahe am Mikro. | Leise Geräusche nahe am Mikro. | **ATTACCA 7. THE END** ♩ = 106

SPIELER 2
Percussion | Leise Geräusche nahe am Mikro. | Leise Geräusche nahe am Mikro. | **ATTACCA 7. THE END** ♩ = 106

Violine 1 | Leise Geräusche nahe am Mikro. | Leise Geräusche nahe am Mikro. | **ATTACCA 7. THE END** ♩ = 106

Violine 2 | Leise Geräusche nahe am Mikro. | Leise Geräusche nahe am Mikro. | **ATTACCA 7. THE END** ♩ = 106

Viola | Leise Geräusche nahe am Mikro. | Leise Geräusche nahe am Mikro. | **ATTACCA 7. THE END** ♩ = 106

Violoncello | Leise Geräusche nahe am Mikro. | Leise Geräusche nahe am Mikro. | **ATTACCA 7. THE END** ♩ = 106

Kontrabass | Leise Geräusche nahe am Mikro. | Leise Geräusche nahe am Mikro. | **ATTACCA 7. THE END** ♩ = 106

Elektronik | **ca. 5 Minuten** | *Freie Entwicklung.* | **ca. 2 Minuten** | **ATTACCA 7. THE END** ♩ = 106
Mit den Geräuschen aus der Band eine pulsierende Fläche entwickeln.

Spatialisation

Fanfare III

7. THE END

Daniel Riegler

Score

Score for Fanfare III, 7. THE END, by Daniel Riegler. The score is in 4/4 time with a tempo of 106. The key signature has one flat (B-flat).

The score is divided into systems, each starting with a rehearsal mark 'A' and a tempo marking '♩ = 106'.

System 1:

- MICHEL DONEDA: Rest
- Flute (Piccolo Optional): *mf*
- Oboe: *mf*
- Clarinet in B \flat : *mp*
- Bassoon: *mp*

System 2:

- Trumpet in B \flat : *mf*
- Trombone: *mf*

System 3:

- SPIELER 1 (Marimba, Vibraphon): *f*
- SPIELER 2 (Woodblock 1, Woodblock 2, Tom 1, Tom 2, Kickdrum, Congas): *mf*

System 4:

- Violin 1: Rest
- Violin 2: Rest
- Viola: Rest
- Violoncello: *mf*
- Double Bass: *mf*

System 5:

- Electronics: Slanted lines indicating electronic effects
- Spatialisation: Rest

Fanfare III

M. D.

Fl. Pic.

Ob.

B♭ Cl.

Bsn.

B♭ Tpt.

Tbn.

Mrb. Vib.

Perc.

Vln. 1

Vln. 2

Vla.

Vlc.

D.B.

Elec.

Spat.

mf

mf

mf

Fanfare III

M. D.

Fl. Pic.

Ob.

B♭ Cl.

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Vln. 1

Vln. 2

Vla.

Vlc.

D.B.

Elec.

Spat.

M. D.

Fl.
Pic.

Ob.

B \flat Cl.

Bsn.

B \flat Tpt.

Tbn.

Mrb.
Vib.

Perc.

Vln. 1

Vln. 2

Vla.

Vlc.

D.B.

Elec.

Spat.

18

M. D.

Fl. Pic.

Ob.

B♭ Cl.

Bsn.

B♭ Tpt.

Tbn.

Mrb. Vib.

Perc.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Elec.

Spat.

mp

mf

f

ff

mp

mf

f

ff

mf

mp

mf

f

ff

mf

M. D.

Fl. Pic.

Ob.

B♭ Cl.

Bsn.

B♭ Tpt.

Tbn.

Mrb. Vib.

Perc.

Vln. 1

Vln. 2

Vla.

Vlc.

D.B.

Elec.

Spat.

22

ff

f

ff

M. D.

Fl. Pic.

Ob.

B♭ Cl.

Bsn.

B♭ Tpt.

Tbn.

Mrb. Vib.

Perc.

Vln. 1

Vln. 2

Vla.

Vlc.

D.B.

Elec.

Spat.

26

mf

mf

mf

mf

mf

f

mf

mf

f

f

f

M. D.

Fl. Pic.

Ob.

B \flat Cl.

Bsn.

B \flat Tpt.

Tbn.

Mrb. Vib.

Perc.

Vln. 1

Vln. 2

Vla.

Vlc.

D.B.

Elec.

Spat.

30

B

ff

f

Vibraphon

mf

mf

mf

mf

Fanfare III

35

M. D.

Fl. Pic.

Ob.

B♭ Cl.

Bsn.

B♭ Tpt.

Tbn.

Mrb. Vib.

Perc.

Vln. 1

Vln. 2

Vla.

Vlc.

D.B.

Elec.

Spat.

39 C

M. D.

Fl.
Pic. C

Ob.

B♭ Cl.

Bsn. *mp*

B♭ Tpt.

Tbn.

Mrb.
Vib. *mp*

Perc. *mp*

Vln. 1 *p*

Vln. 2

Vla.

Vlc. *mp*

D.B. *mp*

Elec. C

Spat.

43

M. D.

Fl.
Pic.

Ob.

B \flat Cl.

Bsn.

B \flat Tpt.

Tbn.

Mrb.
Vib.

Perc.

Vln. 1

Vln. 2

Vla.

Vlc.

D.B.

Elec.

Spat.

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

Marimba

48

M. D.

Fl.
Pic.

Ob.

B \flat Cl.

Bsn.

B \flat Tpt.

Tbn.

Mrb.
Vib.

Perc.

Vln. 1

Vln. 2

Vla.

Vlc.

D.B.

Elec.

Spat.

f

f

D

M. D.

Fl. Pic.

Ob.

B♭ Cl.

Bsn.

D

B♭ Tpt.

Tbn.

D

Mrb. Vib.

D

Perc.

D

Vln. 1

D

Vln. 2

Vla.

Vlc.

D

D.B.

Elec.

Spat.

M. D.

Fl. Pic. *p*

Ob.

B♭ Cl. *mp*

Bsn. *mp*

B♭ Tpt. *mp*

Tbn.

Mrb. Vib. *mp*

Perc. *p*

Vln. 1 *p*

Vln. 2 *p*

Vla. *mp*

Vlc.

D.B. *p*

Elec.

Spat.

63

M. D.

Fl.
Pic.

Ob.

B♭ Cl.

Bsn.

B♭ Tpt.

Tbn.

Mrb.
Vib.

Perc.

Vln. 1

Vln. 2

Vla.

Vlc.

D.B.

Elec.

Spat.

M. D.

Fl. Pic.

Ob.

B♭ Cl.

Bsn.

B♭ Tpt.

Tbn.

Mrb. Vib.

Perc.

Vln. 1

Vln. 2

Vla.

Vlc.

D.B.

Elec.

Spat.

f

f

f

E

E

E

E

E

E

E

E

74

M. D.

Fl.
Pic.

Ob.

B♭ Cl.

Bsn.

B♭ Tpt.

Tbn.

Mrb.
Vib.

Perc.

Vln. 1

Vln. 2

Vla.

Vlc.

D.B.

Elec.

Spat.

M. D. F Open Rpt.

Fl. Pic. F Open Rpt.

Ob. F Open Rpt.

B♭ Cl. F Open Rpt.

Bsn. F Open Rpt.

B♭ Tpt. F Open Rpt.
Wah-Wah
Im 16tel Raster mit Wah Wah improvisieren.
Ca. wie geschrieben.

Tbn. F Open Rpt.

Mrb. Vib. F Open Rpt.

Perc. F Open Rpt.

Vln. 1 F Open Rpt.

Vln. 2 F Open Rpt.

Vla. F Open Rpt.

Vlc. F Open Rpt.

D.B. F Open Rpt.

Elec. F Open Rpt.

Spat. F Open Rpt.

M. D. 81 **G**

Fl. Pic. **G**

Ob.

B♭ Cl.

Bsn.

B♭ Tpt. 81 **G**

Tbn.

Mrb. Vib. 81 **G**

Perc. 81 **G** Congas mit Hand

Vln. 1 81 **G**

Vln. 2

Vla. 81 **G**

Vlc.

D.B. 81 **G**

Elec. 81 **G**

Spat. 81 **G**

86

M. D.

Fl.
Pic.

Ob.

B \flat Cl.

Bsn.

B \flat Tpt.

Tbn.

Mrb.
Vib.

Perc.

Vln. 1

Vln. 2

Vla.

Vlc.

D.B.

Elec.

Spat.

The musical score for 'Fanfare III' on page 20 consists of 12 staves. The percussion staff (Perc.) is the only one with active notation, starting at measure 86 with a complex, multi-layered rhythmic pattern. The woodwind and brass staves (M. D., Fl. Pic., Ob., B \flat Cl., Bsn., B \flat Tpt., Tbn.) are mostly silent, with some initial notes in the B \flat Tpt. part. The string staves (Vln. 1, Vln. 2, Vla., Vlc., D.B.) and other instruments (Elec., Spat.) are also silent throughout the page.

92

M. D.

Fl.
Pic.

Ob.

B \flat Cl.

Bsn.

B \flat Tpt.

Tbn.

Mrb.
Vib.

Perc.

Vln. 1

Vln. 2

Vla.

Vlc.

D.B.

Elec.

Spat.